

AUG -2 1922✓

©CL 18107C

MAN'S LAW AND GOD'S ✓

Photoplay in five reels ✓

Written and directed by Finis Fox ✓

Author of photoplay (under Sec. 62) ✓
Finis Fox Productions of the U. S. ✓

The American Screen

The Exploitation Bulletin of the



and a Guide to a Healthy Box-office

VOLUME I

NUMBER 12

This press sheet contains long and short news and feature stories, exploitation suggestions, advertising and production cuts and reproductions of lithographs, lobby sets and other accessories to help you put over this production in newspapers, on billboards and in your own lobby advertising. Electrotypes of the news and advertising cuts, together with all accessories are for sale in American Releasing Corporation branches everywhere. Clip and paste the stories that you know will appeal to the motion picture editors of the newspapers with which you deal.

©CIL 18107

FINIS FOX presents

"MAN'S LAW AND GOD'S"

Written and Directed by Finis Fox

With An All Star Cast Featuring

Jack Livingstone and Ethel Shannon

DISTRIBUTED BY

American Releasing Corporation

Fifteen West Forty-Fourth Street

New York City

"MAN'S LAW AND GOD'S" A PICTURE NEVER-TO-BE FORGOTTEN

Filial Devotion, Mother-Love, Tender Romance, Virile Action, Scintillating Charm and Marvelous Scenic Beauty Combined in Supreme Entertainment

Valiant Officer of N. W. Mounted Sorely Intrigued

False Arrest of Girl Perplexes Dashing Bruce MacDonald

The Royal Canadian Northwest Mounted, the most dapper police organization in the world, and the most famous, renowned for their gallantry, their valor, their courage, their traditions and their esprit-de-corps, have been figured in song and story times unnumbered, but never has any of their number been placed in a position such as forms the basis for the picture, "Man's Law and God's," in which Jack Livingstone and Ethel Shannon are featured. "Man's Law and God's" is a Finis Fox production which is being presented at the Theatre. It is often in the more serious aspects of life that its amusing situations occur—and vice versa. The business of being an officer in the Northwest Mounted is serious. Honor is placed above life itself, and duty above dictates of the heart. And so, of all the predicaments in which these dashing horsemen have been placed, none could have been more serious nor yet more humorous than that in which Bruce MacDonald finds himself when he is detailed to arrest a female fugitive who is described as cunning, clever, and who he has never seen. By an unfortunate circumstance a strange girl seeks the same refuge and is astounded by being arrested and handcuffed. She recognizes her captor as her lover from a photograph she treasures. But the recognition is not mutual, for the man whose personality had been assumed and whose photograph had been used by an elderly pal who had been conducting a mail courtship started by an advertisement inserted in a matrimonial journal merely for amusement, knew nothing of his friend's pastime.

To the girl, therefore, the conduct of her lover is outrageous, ungallant, dishonorable. And he scoffs at her mention of love! But to Bruce she is all that his superiors had credited the fugitive with in cleverness. Love letters of his, indeed—how splendidly she did affect her pose! Innate chivalry dictates that he should treat her gently, his own heart even prompts it. And yet, had he not been warned against her wiles? And even as he is leaving with her he is halted—by another girl. The fugitive. As he removes the handcuffs from the girl to place them on the fugitive's, he steps from one situation to another—an even greater predicament. The rest will be left



Scene from "Man's Law and God's"

Two-Column Cut No. 5

The Cast

Bruce MacDonald	Jack Livingstone
Mrs. MacDonald, his Mother	Kate Anderson
"Uncle Jimmy"	Bobby Mack
Kitty Roshay	Ethel Shannon
Aunt Jenny	Joy Whitman
"Cameo" Brooks	George Cummings
Helen DeBrose	Jose Melville

Synopsis

Bruce MacDonald, of the Northwest Mounted, gives his mother a cameo breastpin as a birthday present and brings his old chum, an elderly bachelor whom he has grubstaked, and who is mining a claim at Eagle Gap, a piece of his mother's birthday cake. The miner is enjoying the reading of a matrimonial paper. Bruce teases him about it; and after he leaves the miner determines to carry on a romance by proxy, playing Bruce's end without Bruce's knowledge. It is not long before he finds himself taxed to indite ardent letters to a romantic girl in Seattle, Kitty Roshay, with whom he exchanges photos, using one of Bruce, of course. In the "Eagle's Nest," a gambling hell in the nearby settlement, "Cameo" Brooks, a gambler with a passion for cameos, is stripped of his all, including a prize collection of cameos, by a Canuck whom he was trying to fleece in a poker game. "Cameo" leaves for other fields, on his way stopping for the night at Mrs. MacDonald's. He sees and envies her cameo, and at night steals it. Mrs. MacDonald sees him and her screams attract Bruce, who is fired upon. The shot misses him but proves fatal to his mother. In her last breath she describes her assailant and his theft. Kitty, arriving at a town near Eagle Gap, on her father's advice to meet him there, meets Brooks, who beguiles her and whom she repulses with a stone which knocks him senseless. She goes to a cabin where she is mistaken by Bruce for a dance hall girl he was lying in wait for to arrest, and arrested—but released when the real fugitive appears. Brooks, in a daze, enters the cabin, is recognized and, fleeing in the midst of an exchange of shots with Bruce, falls over a precipice to his end. A comrade of Bruce's relieves him

THE STORY

Bruce MacDonald, of the Northwest Mounted, returning from a long patrol, bears a cameo breastpin as a birthday gift to his mother, the only sweetheart he has ever had. An awkward young girl living nearby awaits his coming to bear her gift, a birthday cake, hoping to attract Bruce's attention. Bruce's mother hopes that some day some girl will win her son's heart—not the little neighbor, however—and tells him so.

"Uncle Jimmy," a kindly and elderly bachelor, works a mining claim nearby. To him Bruce brings a bit of the birthday cake, and surprises the lonesome fellow reading a matrimonial sheet. "Uncle Jimmy" disavows any matrimonial intent and tells Bruce of his one dead romance. He advises Bruce to find a wife and commends the paper to him; it is laughingly declined. "Uncle Jimmy," however, conceives the idea of undertaking a romance by proxy, using a photograph of the handsome Bruce in furtherance of his pastime. In Seattle, Kitty Roshay, romantic daughter of a copper king, is intrigued by an advertisement signed XYZ, in a matrimonial sheet which her trained pup has retrieved from the street. For the fun of the thing, she replies. Correspondence ensues during which XYZ becomes very ardent in his wooing. There is an exchange of photographs and Kitty falls very much in love with her hero.

At "Eagle's Nest," a gambling hell and dance hall, "Cameo" Brooks, so-called because of his passion for cameos, tries to fleece a Canuck, but the wily trapper strips him of everything he has, including his prize collection of cameos, in a poker game. "Cameo" leaves for other parts and on his way is given shelter by Bruce's mother. Her cameo arouses his passion and he tries to steal it. Bruce, returning from a patrol, hears his mother's screams, and hastens in. Brooks fires at Bruce and hits Mrs. MacDonald, mortally wounding her, and escapes. Mrs. MacDonald describes her assailant and mentions the cameo, and expires. Bruce dedicates his life to the ap-

slips out of the pack and is playfully secreted by the pup, to be later found by Kitty's spinster Aunt Jenny. The letter arouses Aunt Jenny's suspicions that Kitty is planning an elopement, and she determines to prevent it—and follows by a later train.

At the hotel, Kitty learns that her father has not arrived. A stranger pretends that he, too, is seeking Mr. Roshay, and induces her to ride with him to Eagle Gap. The stranger is "Cameo," who has no intention of riding into a settlement as unhealthy for him as Eagle Gap, and on the road he stops the conveyance, ostensibly to show the girl a spring. He bribes the driver to turn back. The girl realizes her peril and with a stone knocks "Cameo" senseless. Her retreat brings her to a cabin, apparently unoccupied. She enters and is ordered to throw up her hands. Kitty is nonplussed when she recognizes the man behind the gun, the XYZ of her correspondence, and throws up her hands playfully, thinking it a joke. Bruce, however, had been ordered to the cabin to lay in wait for a dance hall girl whom he had never seen, a fugitive from the law whom he had been told would seek the cabin as a hiding place—and whom he had also been told exceedingly clever. And so Kitty soon perceives that he is serious. She chides him with being an ungallant lover, but her wiles are of no avail and Bruce places handcuffs about her slender wrists and leads her out. At the door he is halted by a determined looking young woman—the dancer. Overpowering this girl, he transfers the handcuffs from Kitty's wrists to hers.

Brooks has regained consciousness and unwittingly runs into danger by entering the cabin and being recognized by Bruce, who is restrained by Kitty from killing the criminal. She reminds him that he is guardian of man's law and God's. Brooks seeks to escape and falls from a cliff to his death, after an exchange of shots with Bruce which attracts the attention of another officer. Bruce gives his prisoner, the dance hall girl, to his comrade, and turns to Kitty to make amends. He is shown his photograph and his letters, and instantly sees the hand of "Uncle Jimmy." He declares that he will stand for every word the old codger wrote; and with Kitty they go to visit him and then find her father. Imagine his surprise on finding the old bachelor

This press sheet contains long and short news and feature stories, exploitation suggestions, advertising and production cuts and reproductions of lithographs, lobby sets and other accessories to help you put over this production in newspapers, on billboards and in your own lobby advertising. Electrotypes of the news and advertising cuts, together with all accessories are for sale in American Releasing Corporation branches everywhere. Clip and paste the stories that you know will appeal to the motion picture editors of the newspapers with which you deal.

©CLL 18107

FINIS FOX presents

"MAN'S LAW AND GOD'S"

Written and Directed by Finis Fox

With An All Star Cast Featuring

Jack Livingstone and Ethel Shannon

DISTRIBUTED BY

American Releasing Corporation

Fifteen West Forty-Fourth Street

New York City

Valiant Officer of N. W. Mounted Sorely Intrigued

False Arrest of Girl Perplexes Dashing Bruce MacDonald

The Royal Canadian Northwest Mounted, the most dapper police organization in the world, and the most famous, renowned for their gallantry, their valor, their courage, their traditions and their esprit-de-corps, have been figured in song and story times unnumbered, but never has any of their number been placed in a position such as forms the basis for the picture, "Man's Law and God's," in which Jack Livingstone and Ethel Shannon are featured. "Man's Law and God's" is a Finis Fox production which is being presented at the Theatre. It is often in the more serious aspects of life that its amusing situations occur—and vice versa. The business of being an officer in the Northwest Mounted is serious. Honor is placed above life itself, and duty above dictates of the heart. And so, of all the predicaments in which these dashing horsemen have been placed, none could have been more serious nor yet more humorous than that in which Bruce MacDonald finds himself when he is detailed to arrest a female fugitive who is described as "clever, but whom he has never seen." By an unfortunate circumstance a strange girl seeks the same refuge and is astounded by being arrested and handcuffed. She recognizes her captor as her lover from a photograph she treasures. But the recognition is not mutual, for the man whose personality had been assumed and whose photograph had been used by an elderly pal who had been conducting a mail courtship started by an advertisement inserted in a matrimonial journal merely for amusement, knew nothing of his friend's pastime. To the girl, therefore, the conduct of her lover is outrageous, ungallant, dishonorable. And he scoffs at her mention of love. But to Bruce she is all that his superiors had credited the fugitive with in cleverness. Love letters of his, indeed—how splendidly she did affect her pose! Innate chivalry dictates that he should treat her gently, his own heart even prompts it. And yet, had he not been warned against her wiles? And even as he is leaving with her he is halted—by another girl. The fugitive. As he removes the handcuffs from the girl to place them on the fugitive's, he steps from one situation to another—an even greater predicament. The rest will be left for the spectator. This only will be said: It's amusing. And this: Ethel Shannon plays the romantic girl who gives the officer a bad half hour. And she's very bewitching.



Scene from "Man's Law and God's"

Two-Column Cut No. 5

The Cast

Bruce MacDonald.....	Jack Livingstone
Mrs. MacDonald, his Mother.....	Kate Anderson
"Uncle Jimmy".....	Bobby Mack
Kitty Roshay.....	Ethel Shannon
Aunt Jenny.....	Joy Whitely
"Cameo" Brooks.....	George Cummings
Helen DeBrose.....	Jose Melville

Synopsis

Bruce MacDonald, of the Northwest Mounted, gives his mother a cameo breastpin as a birthday present and brings his old chum, an elderly bachelor whom he has grubstaked, and who is mining a claim at Eagle Gap, a piece of his mother's birthday cake. The miner is enjoying the reading of a matrimonial paper. Bruce teases him about it; and after he leaves the miner determines to carry on a romance by proxy, playing Bruce's end without Bruce's knowledge. It is not long before he finds himself taxed to indite ardent letters to a romantic girl in Seattle, Kitty Roshay, with whom he exchanges photos, using one of Bruce, of course. In the "Eagle's Nest," a gambling hell in the nearby settlement, "Cameo" Brooks, a gambler with a passion for cameos, is stripped of his all, including a prize collection of cameos, by a Canuck whom he was trying to fleece in a poker game. "Cameo" leaves for other fields, on his way stopping for the night at Mrs. MacDonald's. He sees and envies her cameo, and at night steals it. Mrs. MacDonald sees him and her screams attract Bruce, who is fired upon. The shot misses him but proves fatal to his mother. In her last breath she describes her assailant and his theft. Kitty, arriving at a town near Eagle Gap, on her father's advice to meet him there, meets Brooks, who beguiles her and whom she repulses with a stone which knocks him senseless. She goes to a cabin where she is mistaken by Bruce for a dance hall girl he was lying in wait for to arrest, and arrested—but released when the real fugitive appears. Brooks, in a daze, enters the cabin, is recognized and, fleeing in the midst of an exchange of shots with Bruce, falls over a precipice to his end. A comrade of Bruce's relieves him of his prisoner and, turning to Kitty, he learns for the first time of his fully blossomed romance. Gladly confirming it, they leave to find "Uncle Jimmy"—and find him enfolding a woman in his arms, who proves to be Kitty's Aunt Jane, who had followed to prevent what she feared was Kitty's elopement, and ran plumb into her own sweetheart of former years.

"MAN'S LAW AND GOD'S" A PICTURE NEVER-TO-BE FORGOTTEN

Filial Devotion, Mother-Love, Tender Romance, Virile Action,
Scintillating Charm and Marvelous Scenic Beauty
Combined in Supreme Entertainment

THE STORY

Bruce MacDonald, of the Northwest Mounted, returning from a long patrol, bears a cameo breastpin as a birthday gift to his mother, the only sweetheart he has ever had. An awkward young girl living nearby awaits his coming to bear her gift, a birthday cake, hoping to attract Bruce's attention. Bruce's mother hopes that some day some girl will win her son's heart—not the little neighbor, however—and tells him so.

"Uncle Jimmy," a kindly and elderly bachelor, works a mining claim nearby. To him Bruce brings a bit of the birthday cake, and surprises the lonesome fellow reading a matrimonial sheet. "Uncle Jimmy" disavows any matrimonial intent and tells Bruce of his one dead romance. He advises Bruce to find a wife and commends the paper to him; it is laughingly declined. "Uncle Jimmy," however, conceives the idea of undertaking a romance by proxy, using a photograph of the handsome Bruce in furtherance of his pastime. In Seattle, Kitty Roshay, romantic daughter of a copper king, is intrigued by an advertisement signed XYZ, in a matrimonial sheet which her trained pup has retrieved from the street. For the fun of the thing, she replies. Correspondence ensues during which XYZ becomes very ardent in his wooing. There is an exchange of photographs and Kitty falls very much in love with her hero.

At "Eagle's Nest," a gambling hell and dance hall, "Cameo" Brooks, so-called because of his passion for cameos, tries to fleece a Canuck, but the wily trapper strips him of everything he has, including his prize collection of cameos, in a poker game. "Cameo" leaves for other parts and on his way is given shelter by Bruce's mother. Her cameo arouses his passion and he tries to steal it. Bruce, returning from a patrol, hears his mother's screams, and hastens in. Brooks fires at Bruce and hits Mrs. MacDonald, mortally wounding her, and escapes. Mrs. MacDonald describes her assailant and mentions the cameo, and expires. Bruce dedicates his life to the apprehension of the criminal.

In Seattle, Kitty receives word to join her father in a town near Eagle Gap. As this latter is Bruce's home, she eagerly prepares, and in leaving takes her precious letters, one of which slips out of the pack and is playfully secreted by the pup, to be later found by Kitty's spinster Aunt Jenny. The letter arouses Aunt Jenny's suspicions that Kitty is planning an elopement, and she determines to prevent it—and follows by a later train.

At the hotel, Kitty learns that her father has not arrived. A stranger pretends that he, too, is seeking Mr. Roshay, and induces her to ride with him to Eagle Gap. The stranger is "Cameo," who has no intention of riding into a settlement as unhealthy for him as Eagle Gap, and on the road he stops the conveyance, ostensibly to show the girl a spring. He bribes the driver to turn back. The girl realizes her peril and with a stone knocks "Cameo" senseless. Her retreat brings her to a cabin, apparently unoccupied. She enters and is ordered to throw up her hands. Kitty is nonplussed when she recognizes the man behind the gun, the XYZ of her correspondence, and throws up her hands playfully, thinking it a joke. Bruce, however, had been ordered to the cabin to lay in wait for a dance hall girl whom he had never seen, a fugitive from the law whom he had been told would seek the cabin as a hiding place—and whom he had also been told was exceedingly clever. And so Kitty soon perceives that he is serious. She chides him with being an ungallant lover, but her wiles are of no avail and Bruce places handcuffs about her slender wrists and leads her out. At the door he is halted by a determined looking young woman—the dancer. Overpowering this girl, he transfers the handcuffs from Kitty's wrists to hers.

Brooks has regained consciousness and unwittingly runs into danger by entering the cabin and being recognized by Bruce, who is restrained by Kitty from killing the criminal. She reminds him that he is guardian of man's law and God's. Brooks seeks to escape and falls from a cliff to his death, after an exchange of shots with Bruce which attracts the attention of another officer. Bruce gives his prisoner, the dance hall girl, to his comrade, and turns to Kitty to make amends. He is shown his photograph and his letters, and instantly sees the hand of "Uncle Jimmy." He declares that he will stand for every word the old codger wrote; and with Kitty they go to visit him and then find her father. Imagine his surprise on finding the old bachelor holding in his arms a woman. Kitty's Aunt Jenny. She couldn't find Kitty anywhere, but ceased her search when she did find the Jimmy of her romance of thirty years ago. Score two for "The Matrimonial News!"

BACHELOR MINER BEGUILLES ROMANTIC SEATTLE BELLE

Buddy Assumes Personality of Benefactor to Latter's Consternation

There is romance a-plenty in "Man's Law and God's," a Finis Fox production which is to be presented commencing at Theatre, and in which Jack Livingstone and Ethel Shannon are featured. The story is one primarily of a courtship by proxy, started as a pastime by a lonesome old bachelor miner without knowledge or consent of the young man whose personality he assumes, which, becoming the one big serious thing in the life of the girl concerned, later brings to its fulfillment another romance started thirty years previously.

The story relates of a gallant young officer of the Canadian Northwest Mounted whose pal, an elderly miner whom he has often befriended, is amused by the advertisements in a matrimonial journal. "Uncle Jimmy," as this old miner is called, has had a love affair in a younger day which he has never forgotten. And he had never wed. He conceives the idea of inserting an advertisement in the matrimonial journal as a pastime, but of assuming the dashing personality of his young friend to give it a kick. The incidents connected with the development of this romance and the tragic situation in which it places the romantic girl who falls head over heels in love with the officer, and what this tragic situation brings to "Uncle Jimmy," will give the playgoer who loves romance more than full measure.

Jack Livingstone and Ethel Shannon are supported by Kate



Scene from "Man's Law and God's"

1 Col. Cut No. 1

Anderson, Bobby Mack, Joy Winthrop, George Cummings and Jose Melville.

MAN'S LAW AND GOD'S SCENICALLY ENCHANTING

Not shooting the scenes in foothills nearby the studio as a matter of convenience, but in the actual region in which the story is laid, has been responsible for making "Man's Law and God's," a Finis Fox Production, starring Jack Livingstone and Ethel Shannon, which is now being presented at Theatre, scenically one of the most enchanting pictures which ever graced the silver sheet.

The scenes are laid in the Canadian Rockies, and there the picture was photographed. The grandeur and sublimity of this range is unequalled on the American continent. The majesty of its peaks awes the beholder, but it is the enchanting beauty of its valleys with its rocks and rills, its cascading rivulets, its underbrush and ferns and wild flowers which make this region the paradise of the Americas and a mecca for tourists—very few of whom, however, penetrate far enough from the railways to enjoy such vistas as are unfolded to the spectator in "Man's Law and God's." And the story told in the film, that of the courtship by proxy of a gallant young officer of the Canadian Northwest Mounted by a Seattle belle, the whys and wherefores of it and what resulted when he mistook her for a fugitive and placed her under arrest, is a story which, except for a sequence filled with pathos, is exceedingly humorous, bright and cheery. The telling of such a story in a setting of such glorious, natural beauty makes of "Man's Law and God's" one of the most genuinely interesting entertainments possible on the screen.

Ethel Shannon plays opposite Jack Livingstone in the production.

FILIAL DEVOTION, MOTHER-LOVE PROVIDE HEART - WARMING SEQUENCE IN APPEALING FILM

"Man's Law and God's" a Picture of Great Beauty and Scintillating Charm



Scene from "Man's Law and God's"

1 Col. Cut No. 2

One of the sequences which compels admiration, in the Finis Fox production, "Man's Law and God's," the feature attraction at Theatre, where it is now being presented, occurs at the very beginning of the story. It depicts the exalted love of a son,

an only child, for his mother. Bruce MacDonald is a young officer of that valorous and vigilant corps, the Royal Canadian Northwest Mounted Patrol. His home is at Eagle's Gap where his mother lives alone, excepting on those days—to her few and far between, for her son's patrols cover a wide area—when Bruce can be with her. But her thoughts are ever with him, as indeed his are; for she is to him his all, his only love, his only sweetheart. The love of the son for his mother finds expression in his thoughtfulness on her birthday when he makes a special journey to be with her to celebrate the occasion by presenting her with a magnificent cameo brooch; and mother's love for her son, a real mother-love, beautiful and unselfish, finds expression in her earnest desire that Bruce find a wife, though not among the crude young women of their region. How the presentation of the cameo affects his destiny and Mrs. MacDonald's wish is made reality through a proxy courtship started for amusement by a lonely old miner with a Seattle belle, is charmingly told in a picture which will long be remembered for its scintillating humor, its virile action and its marvelous scenic beauty.

Jack Livingstone as Bruce, Kate Anderson as his mother, Bobby Mack as the lonely miner, Ethel Shannon as the romantic Seattle belle, and "Cameo" Brooks as a gambler whose passion is cameos, are the principals in the cast.



6 SHEET



3 SHEET-A



3 SHEET-B



1 SHEET-A

TITLE CARD
AND SEVEN

11 x 14

LOBBY
DISPLAYS



SLIDE



SLIDE



22 x 28



1 SHEET-B



22 x 28



There is romance a-plenty in "Man's Law and God's," a Finis Fox production which is to be presented commencing at Theatre, and in which Jack Livingstone and Ethel Shannon are featured. The story is one primarily of a courtship by proxy, started as a pastime by a lonesome old bachelor miner without knowledge or consent of the young man whose personality he assumes, which, becoming the one big serious thing in the life of the girl concerned, later brings to its fulfillment another romance started thirty years previously.

The story relates of a gallant young officer of the Canadian Northwest Mounted whose pal, an elderly miner whom he has often befriended, is amused by the advertisements in a matrimonial journal. "Uncle Jimmy," as this old miner is called, has had a love affair in a younger day which he has never forgotten. And he had never wed. He conceives the idea of inserting an advertisement in the matrimonial journal as a pastime, but of assuming the dashing personality of his young friend to give it a kick. The incidents connected with the development of this romance and the tragic situation in which it places the romantic girl who falls head over heels in love with the officer, and what this tragic situation brings to "Uncle Jimmy," will give the playgoer who loves romance more than full measure.

Jack Livingstone and Ethel Shannon are supported by Kate



Scene from "Man's Law and God's."
1 Col. Cut No. 1

Anderson, Bobby Mack, Joy Winthrop, George Cummings and Jose Melville.

Not shooting the scenes in foothills nearby the studio as a matter of convenience, but in the actual region in which the story is laid, has been responsible for making "Man's Law and God's," a Finis Fox Production, starring Jack Livingstone and Ethel Shannon, which is now being presented at Theatre, scenically one of the most enchanting pictures which ever graced the silver sheet.

The scenes are laid in the Canadian Rockies, and there the picture was photographed. The grandeur and sublimity of this range is unequalled on the American continent. The majesty of its peaks awes the beholder, but it is the enchanting beauty of its valleys with its rocks and rills, its cascading rivulets, its underbrush and ferns and wild flowers which make this region the paradise of the Americas and a mecca for tourists—very few of whom, however, penetrate far enough from the railways to enjoy such vistas as are unfolded to the spectator in "Man's Law and God's." And the story told in the film, that of the courtship by proxy of a gallant young officer of the Canadian Northwest Mounted by a Seattle belle, the whys and wherefores of it and what resulted when he mistook her for a fugitive and placed her under arrest, is a story which, except for a sequence filled with pathos, is exceedingly humorous, bright and cheery. The telling of such a story in a setting of such glorious, natural beauty makes of "Man's Law and God's" one of the most genuinely interesting entertainments possible on the screen.

Ethel Shannon plays opposite Jack Livingstone in the production.

"Man's Law and God's" a Picture of Great Beauty and Scintillating Charm



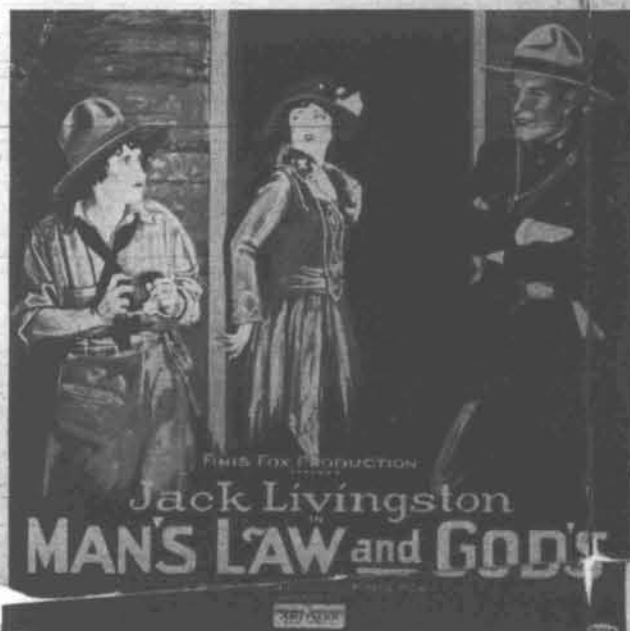
Scene from "Man's Law and God's"

1 Col. Cut No. 2

One of the sequences which compels admiration, in the Finis Fox production, "Man's Law and God's," the feature attraction at Theatre, where it is now being presented, occurs at the very beginning of the story. It depicts the exalted love of a son,

an only child, for his mother. Bruce MacDonald is a young officer of that valorous and vigilant corps, the Royal Canadian Northwest Mounted Patrol. His home is at Eagle's Gap where his mother lives alone, excepting on those days—to her few and far between, for her son's patrols cover a wide area—when Bruce can be with her. But her thoughts are ever with him, as indeed his are; for she is to him his all, his only love, his only sweetheart. The love of the son for his mother finds expression in his thoughtfulness on her birthday when he makes a special journey to be with her to celebrate the occasion by presenting her with a magnificent cameo brooch; and mother's love for her son, a real mother-love, beautiful and unselfish, finds expression in her earnest desire that Bruce find a wife, though not among the crude young women of their region. How the presentation of the cameo affects his destiny and Mrs. MacDonald's wish is made reality through a proxy courtship started for amusement by a lonely old miner with a Seattle belle, is charmingly told in a picture which will long be remembered for its scintillating humor, its virile action and its marvelous scenic beauty.

Jack Livingstone as Bruce, Kate Anderson as his mother, Bobby Mack as the lonely miner, Ethel Shannon as the romantic Seattle belle, and "Cameo" Brooks as a gambler whose passion is cameos, are the principals in the cast.



6 SHEET



3 SHEET—A



3 SHEET—B



1 SHEET—A

TITLE CARD
AND SEVEN 11 x 14

LOBBY
DISPLAYS



SLIDE



SLIDE



22 x 28



22 x 28



1 SHEET—B



Washington, D. C.

AUG -2 1922

Register of Copyrights,
Library of Congress,
Washington, D. C.

August 2, 1922

Dear Sir:-

I herewith respectfully request the return of
the following named motion picture films deposited by me
for registration of copyright in the name of
Finis Fox Productions

Man's Law and God's (5 reels)

31660 AUG-2'22

Respectfully,

FULTON BRYLAWSKI

The Finis Fox Productions hereby acknowledges
the receipt of two copies each of the motion picture films
deposited and registered in the Copyright Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
Man's Law and God's	8/2/1922	L ©CL 18107

10 Copies Returned

Aug 4 1922

Delivered in person

The return of the above copies was requested by
the said company, by its said agent and attorney, on the 2
day of August and the said Fulton Brylawski for
himself and as the duly authorized agent and attorney of
the said company, hereby acknowledges the delivery to him
of said copies and the receipt thereof.

31660 AUG-2'22

Fulton Brylawski

This document is from the Library of Congress
“Motion Picture Copyright Descriptions Collection,
1912-1977”

Collections Summary:

The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



National Audio-Visual Conservation Center
The Library of Congress